

**THE TECHNOLOGY OF DEVELOPING SOCIAL COMPETENCIES
RELATED TO FOLK CRAFTS AS A METHODOLOGICAL ISSUE**

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Annotation

This article examines the theoretical and methodological foundations of developing social competencies in learners through folk crafts. It highlights the educational significance of traditional craftsmanship as a means of promoting national values, social responsibility, creativity, and collaborative skills among youth. The research analyzes current pedagogical technologies used in teaching folk crafts, addressing their advantages and methodological challenges. The study also proposes effective approaches for integrating folk craftsmanship into modern educational environments, ensuring the preservation of cultural heritage while strengthening students' social competence and practical skills.

Keywords: folk crafts; social competencies; pedagogical technology; cultural heritage; traditional craftsmanship; interactive teaching methods; practical skills; national values.

Modern pedagogy, like any other science, is in constant development: new concepts of teaching and upbringing are emerging, the goals and objectives of the science as a whole are changing, and it is being reoriented and reinterpreted by both practitioners and theorists. The concept of modern education introduces such ideas as developmental learning, a humane and personality-centered approach to the child, the cultural orientation of general education, and several others. Almost all school subjects have been reconsidered in accordance with new social, psychological, and pedagogical perspectives.

However, until recently, labor education lessons remained an exception and were interpreted only within the framework of craft and technological training, which did not correspond to the spirit of the time nor to the great developmental potential of this academic discipline.

The emergence of new approaches to the methodology of labor education encourages the study of folk crafts as one of the ways to enhance creative abilities.

Folk crafts and folk art serve as an important means not only of aesthetic education but also of the formation of a creative, independent, and active personality.

It is well known that the basics of folk culture are studied in modern schools. The importance of this work is unquestionable. However, analysis of existing practice shows that folk culture is often presented only through the most famous crafts. It is certainly good that they know and can distinguish these crafts. Yet, the entire complex and profound problem of folk culture cannot be reduced to this alone. It should be presented in a different way – starting with what is most fundamental in it [1].

The basis of any folk culture is the worldview of the people, their understanding of the structure of the universe. Every national aesthetic primarily reflects these ideas, and its study cannot be limited to a superficial analysis of decorative and artistic techniques. It is necessary to develop proper guidance in children, since information on this subject often varies in quality.

Popular literature frequently claims that the existence of folk art is explained by the desire of people to decorate their lives – hence the carved decorations on wooden houses or embroidered clothing. Indeed, the pursuit of beauty is clearly visible in any work of folk art.

However, the primary reason for its emergence lies in the understanding of the magical meaning of objects and their connection with humans [2].

Every item, in addition to its practical function, evidently served as a protective charm, attracting benevolent forces and warding off darkness. To achieve this, the object had to be specially prepared – infused with the necessary power. Such power could be given through a special word, symbol, drawing, gesture, etc.

It is assumed that in the era when folk crafts originated and developed, a person would hardly dare to use an undecorated (that is, unprotected) item. For example, weaving fabric and sewing a shirt was difficult enough; however, decorating it with embroidery often took even longer.

Particularly indicative is the widespread use of various ornaments – necklaces, pendants, earrings, and similar items. They have practically no utilitarian function, yet significant time and resources were spent on their creation. This once again proves that people across different cultures and historical periods would not persist in such work without a purpose; ornaments had a protective and magical nature. This determined the symbolic structure of any national ornament [3].

To ensure that the ornament could fulfill its magical function, certain symbols were included – primarily signs of the Sun, water, Earth, grains, and female figures.

One of the most common and important symbols is the Sun. Despite the variety of its representations, they are unified: typically a circle, a cross, or a combination of both.

According to ancient beliefs, the world consists of three interacting levels: the upper (celestial), middle (earthly), and lower (underground or underwater). These beliefs can be traced in everyday household arrangements and individual objects. Uzbek folk decorative and applied arts are the result of creativity of many generations of craftsmen. They are unified in their artistic structure, yet remarkably diverse. Decorative and applied art includes wood carving and painting, artistic ceramics, bone carving, artistic stone and metalwork, lacquer painting, embroidery, lace-making, and much more [4].

Speaking about the methodological aspect of studying the foundations of folk culture, it is important to emphasize that the teacher must ensure that students' work is conscious and creative. This can be achieved by creating appropriate conditions for practical activities and using various teaching methods.

One of these methods is the introductory conversation. It should serve as the meaningful and emotional core of the lesson – its main conceptual foundation.

To love and understand folk artistic culture, one must reflect on it; and reflection arises only when something is interesting. For genuine interest to emerge, the learner needs appropriate knowledge. The introductory conversation helps create a certain level of “visual experience” in students – a necessary foundation of impressions and knowledge that will guide them in their practical work [5].

From such conversations on the basics of folk culture, students should at least gain an understanding of:

- a) the cultural and historical significance of folk arts and crafts;
- b) the artistic value and uniqueness of handmade items;
- c) the artistic image, symbolism, and ornamentation features;
- d) the connection between folk culture and modern life.

Of course, students receive a comprehensive set of knowledge not from a single conversation, but from a series of them. Nevertheless, the requirements for each conversation remain quite serious. The main point to draw students' attention to is the following: folk art is always rooted in tradition. From generation to generation, it transmits not just specific craft techniques but the entire worldview

and spiritual culture of the people. In choosing themes, symbolic ornamentation, and the artistic design of an object, the craftsperson relies on aesthetic principles, but above all – tradition.

Traces of ancient motifs can still be found in some embroidery and weaving. For example, in the early 20th century, Kargopol women wore festive aprons sewn from dark red fabric and decorated with unusual patterns called “moons.” Such a design consists of a “sun” in the form of a flower surrounded by an open circular line – “the moon.” Today, many would perceive this simply as decoration. However, the pattern was actually an agricultural calendar, depicting solar festivals and the days of sowing and predicting harvests [6].

To help students understand the content of different types of folk art, it is first necessary to identify with them the range of subjects and motifs chosen by the craftsmen. It becomes noticeable that these motifs are common to a variety of handicrafts. For instance, symbols such as the sun, a woman, a horse, a bird, and plants appear in embroidery, gingerbread decoration, pottery painting, and clay toys. These motifs are symbolic because the creativity of the folk artisan was shaped by the entire structure of life.

Folk art helps a child understand how closely the rhythm of peasant life in the Uzbek village was attuned to nature, determined entirely by the annual cycle of agricultural work. At certain times, fields were plowed and sown, grass was cut, and grain was harvested. Holidays naturally fit into this annual cycle, their timing never chosen randomly. A peasant’s entire life was connected with the land – dependent on its fertility. The Earth was seen as a living being: it “fell asleep” and “awoke” at certain times, providing nourishment and sustenance. The image of Mother Earth is generalized and preserved in numerous symbols: female figures, clay figurines, and stylized women in embroidery. The symbolic variations of the sun, bringing light and life to all living things, are also diverse and easily recognizable by children [7].

By examining these artistic examples, students directly feel the breath of history, seeing the careful and respectful attitude of folk craftsmen toward the culture of their ancestors. They realize that many motifs and ornaments once held magical meaning – reflecting the sacred connection between humans and the natural world.

It is beneficial for children to learn the meanings of such symbolic images, so that the essence of the designs becomes clearer to them. Most importantly, it helps them feel the deep spirituality of their own people and understand that a true folk

craftsman was never merely a laborer; rather, they possessed significant knowledge and a high level of cultural awareness [4].

The study of folk crafts within educational practice is not merely a means of teaching manual skills, but an important pedagogical process aimed at developing students' social competencies, creativity, and cultural identity. Folk artistic traditions embody the worldview, values, and spiritual experience of the people accumulated over many generations. Therefore, familiarizing learners with national crafts allows them to recognize the deep connection between human beings and nature, understand the symbolic meaning of cultural patterns, and appreciate the heritage of their ancestors.

Integrating folk crafts into the learning process contributes to the formation of aesthetic taste, the development of independence and initiative, strengthening respect for cultural traditions, and cultivating a sense of responsibility for preserving national values. When carefully designed and supported by thoughtful methodological approaches – such as introductory discussions, practical activities, and creative interpretation – this work can become a powerful tool for enhancing students' creative expression and social engagement.

Thus, the renewal of the methodology of teaching folk crafts in modern education is a necessary step in shaping a spiritually rich, socially active, and culturally aware younger generation who can contribute to the continuity and development of national heritage in contemporary society.

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